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A memorial exhibition of paintings by the late William Keith is being held under the auspices of the Portland Art Association in Portland, Oregon. The paintings have been lent by private collectors. A series of twenty-five lectures on the History of Art, illustrated by stereopticon slides, will be given during the winter at the Museum.

An exhibition of paintings by Carroll Beckwith, N.A., was held at the John Herron Art Institute, in Indianapolis, from October 18th to the middle of November. The exhibition of enlarged photographs of sculpture assembled by the National Sculpture Society and sent out by the American Federation of Arts, which was shown in these galleries in October, was transferred, the first of November, to the Art Museum in Cincinnati.

IN THE MAGAZINES

The leading article in the *Century* for November is on "The Eighteenth Century Colored Print and English Society" by Royal Cortissoz, the art critic of the *New York Tribune*. Beginning with an amusing anecdote to show the comparatively low esteem in which these prints were held at the time they were produced the writer proceeds to give some idea of present values. "Some years ago," he says, "'The Cottage Door' and 'The School Door,' engraved by the Irishman, George Keating, were sold for about thirty shillings each, while now the pair would fetch from two to three hundred dollars, according to quality and condition. Not so very long ago you could buy Morland's 'Dancing Dogs' and 'Guinea Pigs' in the prints by Gaugain, for fifty dollars the pair, but to-day you are lucky if you can get them for six hundred dollars. Anybody could once own a set of Wheatley's celebrated 'Cries of London' in the thirteen plates by Cardon, Vendramini, and Gaugain, but the price has since been reserved for the collector who can afford to pay some five thousand dollars for the gratification of his taste." These prices, he observes, have nothing

to do with art, but throw a flood of light on the history of the color print, showing how a thing which was once, for all its popularity, considered of comparatively slight value, has in our own time come to be regarded with far more enthusiasm and without thought of expense. This he explains on the basis of the color print being primarily a document not only charming but historical, personal. Two of the seven illustrations to this article are in color; all are admirable. The leading article in the current number of *Scribner's Magazine* is on "Fox and Drag Hunting in the United States" by Henry Rankin Poore, the artist, and is illustrated by reproductions, chiefly in color, of paintings by the author. To the November number of the *Architectural Record*, Montgomery Schuyler contributes an exceedingly interesting article on "New York Houses," dealing principally with residences of fairly modest proportions on the East Side in the fashionable quarter of the great metropolis. A new type, it seems, has gradually but surely superseded the old, traditional "brown-stone front"—the question is, is it a better type? Mr. Schuyler thinks so and the majority will agree with him. The *International Studio* opens with an article by Christian Brinton on the "American Exhibition at Rome" which is by no means flattering to national pride. Articles on Cazin by Henri Frantz, on Sir James Guthrie by A. Stodart Walker, and Helen Hyde by E. J. Blattner, appear in the body of the same magazine. The *Print Collector's Quarterly*, the subscription price of which, by-the-way, is to be raised from fifty cents to a dollar a year, contains, among other things, the second instalment of Frederick Keppel's interesting reminiscences of Sir Seymour Haden, and an intimate little article by Frank Jewett Mather, Jr., on the "Etchings of Ernest David Roth." *Landscape Architecture*, a quarterly published by the American Society of Landscape Architects, appears for the first time with half-tone illustrations, and contains, besides articles of interest to professional readers, a particularly good editorial on "City Planning in America."